"Garbo Loves Taylor" for Second Week, Loew's Toronto.

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 47 | TORONTO 2, CANADA | March 13th, 1937

"IT'S GREAT TO BE AN M-G-M SHOWMAN!"

(Peek Inside!)

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

Don't look now, Leo, but there's somebody wants to talk to you about MAYTIME""!

Watch the headlines from now on!

"MAYTIME" starring Jeanette MacDonald and Nelson Eddy is on the way from M-G-M.

M-G-M-s' "Great Ziegfeld" Academy Award Winner. Paul Muni - "Louis Pasteur" and Luise Rainer - "Great Ziegfeld", Win Acting Honors

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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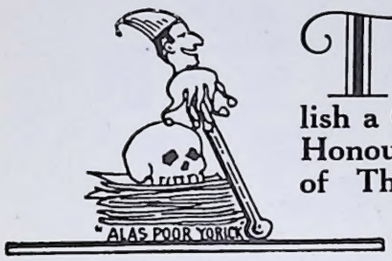
SOUVENIR CORONATION DIGEST



THE CANADIAN Moving Picture Digest Will Publish a Coronation Digest in Honour of The Coronation of Their Majesties King George VI and Queen Elizabeth.

The Special issues of The Digest, the most recent being The Jubilee Number, in honour of his late Majesty George V, and the Memorial Number, are records of Past Performances in respect to our presentation of special numbers, and sufficient evidence of competence and our sincerity in always remembering the dignity of the presentation before any of the business angles of such an enterprise become necessary considerations.

Being the ONLY BRITISH TRADE PAPER ON THE AMERICAN CONTINENT, and one of the oldest papers in the Trade (approaching with jubilation the occasion of our Silver Jubilee in 1939), we enter upon this office of the publication of a Coronation Number with natural affection, feeling that the Trade with which we have honorably been associated for close to twenty-five years has every confidence in our ability and sincerity to present its felicitations on this history-making occasion, with the same dignity of presentation which has characterized our efforts in the past.

Your messages of felicitations to Their Majesties will be carried all over the American Continent, and the British Empire, for it is the purpose of The Digest, to not only cover its usual circulation which is now Empire-wide, but to publish thousands of additional copies of this Souvenir Coronation Number for sale upon the newstands of Canada.

In addition, it is our intention to send copies to leading newspapers through the services of The Digest International Press Film Service.

The Souvenir Coronation Digest will be published in colour, it will present a Pageant of Royal Events, the personal story of your editor covering the Coronation, and other features which will make this Number a Royal Souvenir which you will preserve for your library.

In view of the splendid co-operation which the American Industry has always given us, on the occasion of the Special Numbers of The Digest, whether these numbers expressed felicitation on the Confederation Celebrations of Canada, or The Jubilee Celebrations of the Monarchy of the British Empire, we are confidently making preparations to make the Souvenir Coronation Digest our biggest and best effort.

A CANADIAN WRITES STORY FOR SHIRLEY TEMPLE

MRS. MERRILL DENISON, has written a story, "Susannah of the Mounties," which 20th Century-Fox has acquired for Shirley Temple. Mrs. Denison is visiting Toronto, and there is a great deal of excitement and press comment about the story. The press hail it as another, "Hurrah" for Canada, following so closely on the success of winsome, magnetic, clever Deanna Durbin.

Mrs. Denison informs us, that she is quite as excited about the sale of the book for screen adaptation as we are. It is reported the picture rights brought fifteen thousand dollars!

RAY PRESENTS

RAY LEWIS

THERE was a mighty chorus of theatre-owners and patrons of theatres, and other Amusement centres which greeted the announcement by Premier Hepburn of the Province of Ontario, that the Amusement Tax on all AMUSEMENTS WOULD BE ABOLISHED, with the famous line from Tosca's "Good-bye forever".

No tax which the public has paid, has been more of a Nuisance Tax, nor more irksome, nor irritating than the Amusement Tax.

Some went to theatres after the War, and since that period, to escape from all thought of taxation and similar economic ills. Before they had an opportunity to laugh away their troubles, the Amusement Tax followed them to the very door of the theatre, or Arena, or any other centre of Amusement which they patronized. Not only did it follow adults, but the children of adults.

Now another nightmare passes, and Ontario becomes the only province in the Dominion of Canada which is Amusement-Tax-free, perhaps the only province on the American Continent would be more correct for a setting of its Amusement-Tax-free glory.

BUT let us quote the Premier of the Province of Ontario in this elimination of the Nuisance Tax, our readers know what The Digest has always felt about it, our readers have read our editorials on the subject, and our open letters to the Premiers of Ontario concerning it; let us now, gratefully read what Premier Hepburn has said and done with the matter:

"I doubt if there is a tax in the fiscal system of this or any other Province of Canada that gives more annoyance to the people than does the amusement tax. The Government has given considerable study to the question of reducing the amusement tax charged on admissions to entertainments and theatres and places of amusement. It is a difficult and expensive tax to collect, particularly in the smaller centres.

"Nuisance taxes are bad taxes, and should be reduced and discarded wherever possible. The Government has decided that on June 1, 1937, the amusement tax will be totally abolished."

DURING my stay in London, I was amazed at the activity, and at the money which appeared to be showering itself upon the British Film Industry. Of course, it could not last, too many were in it that had no right to be there; and some who were sincere in their intentions, certainly knew very little about production.

I hear that "Fire Over England" cost $650,000 *to make; that is a lot of money for an English producer to expect to get back, and on which to make a profit.*

I hear that Korda's last annual report showed a loss of one and one-half million dollars, not due to production losses, but incurred as a result of building the Denham Studios.

Korda has really made the British Film Industry of International importance, and it is hoped, that nothing interferes with his plans, and that he will keep on making British Films of Quality. Like other producers in England, Korda has need to be very selective in his material, for no picture can be successful which caters to a minority, regardless of whether that Minority is a Glorious One. The Common People make or break producers; and curiously enough, when the Common People popularize a picture, sending it into the million dollar class, the Glorious Minority are Among Those Present.

CAPITOL FILMS, I understand, is in the red to the tune of ten million dollars, during its activity covering a period of two years. Surely, this cannot be true, even in America, ten million dollars is COLOSSAL. Max Schach, called the little Napoleon of the British screen, is the head of Capitol Films. His other two companies, namely, Trafalgar and Buckingham, are also reported in the red.

I hope all these rumours are greatly exaggerated. Schach is a very clever impressario. A real artist. I am happy to report that he has just registered a big hit with the Ann Harding picture, "Love From a Stranger". It is said to have cost $400,000. *Ann Harding is reported as having received* $250,000 *for her share, or salary. The picture will gross, so say those wiseacres who profess to know,* $300,000, *which might make us question the wisdom in figures of the wiseacres.*

Ontario Government Gives Up $1,800,000 Revenue with Elimination of Amusement Tax, Effective June 1st.

BRITISH FILM DIGEST

By WARD SHAFTESBURY

WHILE recently glancing through the pages of the "Picturegoer", one of the most popular of the numerous British Film magazines, the realizations suddenly came to me that there was a surprising paucity of actual news about the English films and the native stars. The cover showed Madge Evans gazing pensively in a mirror and the feature stories were variously entitled — "Venus Takes the Count" or "loveliness the Lombard way, "Men Can't Take It" — a penchant thrust by Marlene Dietrich, "Mr. Sex Appeal 1937" — all about the up-and-coming Fever-Lads of Hollywood and then a series of shorter articles having to do with Hollywood fat-fighters, star-trainers and make-up dabbers. As an afterthought seemingly, there were a few paragraphs about British studio activities and a page of stills from "Dishonour Bright".

Now I am not trying to suggest that the Editors of the Picturegoer" don't know their business — they obviously do or the magazine would not have such a large circulation. What I do think though is that British Film publicity is not what it should be — and this is a very dangerous weakness. Here we have a British film magazine full of American stars, pictures and gossip. Why? The English public are interested in these stars and their pictures. Why Again? Because the Glamour boys of Hollywood have done their job well. Publicity is a sensitive and subtle thing — it has to adapt itself to the changing times — and to be good it has to be put in the hands of experts. A girl can no longer make the front page by playing leap-frog with her bearded grandpa on the beach at Waikiki. Nor can the budding it-boy expect to pile up fan-mail by winning a swing-contest with some flapper from the forest. Times have changed, and the cute go-boys of the nineteen-twenties have become the cultured he-men of the thirties and the gaga-girlies with red hair and hand-rolled stockings have become the sophisticated sirens of to-day, soberly dealing out pseudo-psychological hahish to the fan mags, or studying art with their post-graduate hubbies. The Taylors, Tones and Gables of to-day are a new and more mature breed, so are Crawford and Dietrich and Rainer and Bergner. Who made them that way? Who changed Crawford's brow from low to high and Marlene's trousers into a cigarette and a long black evening gown? And who made the public like it? The publicity men of course. It's all a new kind of Glamour.

In England, however, the film stars are dramatic but they have no *Drama*. And that is just because they haven't got the proper kind of publicity. If they have press agents at all, they are usually venerable gentlemen who have had their press training in Variety. I have met them, many of them. Instead of building up glamour around their stars they write short notes to the papers telling how Miss Johnson "wowed them" as a tightrope-walker in Manchester fourteen years ago.

British Film Production is belatedly trying to puts its house in order. Maybe it would be a good idea to give Publicity a good vacuum-cleaning at the same time.

I UNDERSTAND that Gracie Field's new contract with Twentieth Century-Fox calls for, according to Darryl Zanuck, the "highest salary ever paid to a human being". Gracie has good reason to be the most popular of England's comediennes — the lady has a heart! Zowie, and what a heart! Listen to this — Gracie was taking a well-earned holiday in St. Moritz when a request came from one of her old friends that she should come and help him open up his new cinema at Gateshead (in the depressed area). Without more ado, Gracie hopped the next train for the coast and hurried up to foggy Gateshead just in time to give the audience a song or two in the inimitable Fields fashion. But that's not all— when she heard that there were thousands of people outside in the streets who had been unable to get into the cinema, Gracie went outside and leaning on the parapet high above the roadway, she sang "Sally" to the crowds below — and did they like it!

* * *

SHOOTING is already under way on the new Joe Rock picture, "Rhythm Racketeer", featuring the popular Harry Roy (at no mean salary) and his famous royal side-kick, the Princess Pearl. Roy will portray a New York gangster chief and an English Dance Band leader— it's difficult to say who should be the more insulted. Yes, Harry's Band will be along.

* * *

LATEST "I view with alarm . . ." — C. G. Arman, Labour M.P. — "It is a disturbing element in our modern life that the idols of the public today are film stars and speedway riders and similar people whose lives often will not bear looking into." Well, things could be worse — think what would happen if everybody idolised Hitler or maybe Stalin!

* * *

FURTHER news comes to me regarding Deanna Durbin, the teen-age screen comet. Here is what a leading British Film paper recently said about her. "She should prove a sensation with the public for she has the fully-developed voice of an opera star, the screen personality and genius of a world-famed actress, and all the elusive charm and piquancy of the fourteen-year old child she is."

* * *

MR. MURRAY SILVERSTONE has lately announced that United Artists have guaranteed British Films more than five million dollars for 1937, by contracts completed between the company and the British Film producers. Apparently Korda's pictures are selling well in the States. Said Mr. Silverstone — "Each of Mr. Korda's films has been shown in more than 8,000 kinemas in the United States. The Radio City Music Hall, the largest kinema in New York, wants all Mr. Korda's films."

* * *

WARDOUR STREET had a pall of melancholy over it when the news of G-B's end as a major production company found its way from pub to pub. We had all been expecting something like this for weeks but the actual announcement of the completion of the Ostrer's deal with G.F.D. was nevertheless quite a blow. The Street won't seem the same without G-B. a company which has done more than any other to gain prestige for the Industry over here, and lately to break it down.

Frank Vosper, British Playwright-Actor, Takes $20,000 to Davy Jones' Locker in Fall from Ocean Liner.

Radio Film Digest

LILY PONS, the diminutive coloratura opera, concert and film star, will return as the soloist of the Chesterfield Wednesday evening programs with Andre Kostelanetz's 45 piece orchestra and 18 voice chorus on April 14. On that occasion, and weekly thereafter at the same time, Miss Pons will be heard over the nation-wide Columbia network from 9.00 to 9.30 P.M., EST. Miss Pons, who left the program last spring to complete her latest picture for RKO Radio, "That Girl From Paris", will succeed Nino Martini, who leaves for Hollywood and picture work there.

* * *

A REAL human interest story took place at the NBC San Francisco studios the other day, when Victoria Vola arrived at the studios for her first rehearsal as the grass widow in the "Dr. Kate" serial. Miss Vola stopped short in amazement when she spied Jerry McGee, producer. Then she rushed forward and embraced him with a warmness that made Jerry blush and onlookers gaze. At Arrowhead last summer, "Vicki", seized by cramps and almost unconscious, was grasped by a strong-armed young man, and towed safely to shore. The rescuer was Jerry McGee, and as he modestly disappeared immediately after the life-saving episode, this was Miss Vola's first opportunity to thank her benefactor.

* * *

KEN MURRAY, comedian, and his stooge, Oswald Labriola, who are scheduled to succeed George Burns and Gracie Allen under the sponsorship of the Campbell Soup Company, will broadcast their initial program over the Columbia network on Wednesday, March 31st, from 8.30 to 9.00 P.M., EST, instead of the originally announced date of April 7. Shirley Ross, young feminine singing headliner of the screen will be heard as featured vocalist. Ken Murray and Oswald have also just completed their latest short for Warner Bros. Vitaphone.

Helen Broderick and Victor Moore, co-stars of NBC's Twin Stars program, and now appearing in RKO-Radio's "We're On the Jury".

Australian Film Digest

by LEON STONE

MOST comprehensive film producing schedule yet set-up in the history of Australian pictures, is announced by Cinesound chief, Stuart F. Doyle, for 1937. "Cinesound believes the Quota legislation has failed in its purpose" states Doyle, referring to the fact that only 8 pictures have been turned out in the Quota's first year, which has only a few months to run before completion. First year's figures called for 22!

Cinesound continues on a regular permanent production basis independent of Quota assistance. Company has established a definite English market. Future production will be rated on 60 per cent earnings in the Aussie and New Zealand fields, 40 p.c. in England. Small returns may be recorded in Foreign countries. No revenue is expected from America. Cinesound will encourage independent production and distribution of locals.
Five or six features will come annually from Cinesound's cameras for Aussie and world release. A secondary unit is being established for producing outdoor features under supervision of Capt. Frank Hurley. Local players will be built up for future starring, such as Shirley Ann Richards, following her work in "It Isn't Done", with occasional importations from Hollywood and London.

Its own marketing, publicity and cutting organization is established in England, where Cinesound features can be handled for British market requirements. Recent hook-up with Wardour Films allows for distribution of all Cinesound features throughout the United Kingdom with advance payments for production costs and regular screenings in Associated British Pictures' 300 theatre circuit.

ALL studio features will be run to a six weeks shooting schedule and two weeks for cutting and editing. Continuity of continuous production will thus be assured. Next in order for studio stages are features "Tall Timbers", from Capt. Frank Hurley (Cinesound's ace cameraman-short producer), Aussie bush setting of tall timber country and industry. Shooting commenced Jan. 1st, 1937; for Easter release; "Robbery Under Arms", with imported star, featuring famous Aussie bushranger and bushranging action; "Pearl of Great Price", colorful pearling story; "Yellow Sands", Australian sporting angle.

Cinesound newsreel will be unreeled weekly — 52 a year. Shots of international interest are rushed overseas for inclusion in Pathe Gazette, London; UFA, Germany; Pathe Freres, Paris; M-G-M Metrotone News, America, reels.

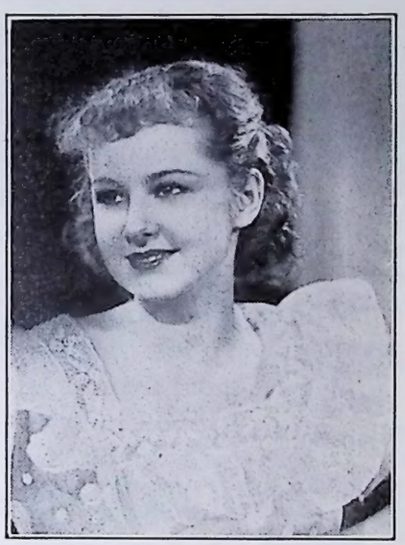
Rentals at the company's three studios — one in Melbourne, two in Sydney — have been cut to encourage independent producers, with offers of Associated British Empire Films for local distribution, and in London for release abroad.

Cinesound studio plant, equal to anything in the world, now consists of six sound recording channels, six re-recording sound channels, latest rear process projector for registering background shots, up-to-date studio lighting with half a million candle power and 22 cameras of the latest designs.

Norma Shearer and Leslie Howard in "Romeo and Juliet" at Popular

SHOOTING THE STARS

LIONEL BARRYMORE'S new starring vehicle, now in production at M-G-M, has been given the title, "I STAND ACCUSED"; formerly known as "Skidding", the picture also features Eric Linden, Cecilia Parker, Julie Haydon, Charles Grapewin, Mickey Rooney and Spring Byington . . . co-starring roles in the forthcoming Technicolor fashion musical, "WALTER WANGER'S VOGUES OF 1938" have just been awarded to WARNER BAXTER and JOAN BENNETT, it was announced early this week; supporting Mr. Baxter and Miss Bennett will be a large cast including Frances Langford, Estelle and LeRoy and Betty Wyman; "Vogues of 1938" will be released through UNITED ARTISTS . . . WARNER BROS-FIRST NATIONAL announces purchase of the screen rights to "THE ANGLE SHOOTER", by Adela Rogers St. John, which appeared in Cosmopolitan Magazine; the studios plan to team PAT O'BRIEN and JOAN BLONDELL in the film, for which Warren Duff has been assigned to write the script . . . ANNE SHIRLEY, attractive eighteen year old star, has been assigned by RKO RADIO to share top honors with VICTOR MOORE and HELEN BRODERICK in "MISSUS AMERICA" which Producer Al Lewis will send before the cameras shortly; Miss Shirley will play the daughter of the two popular screen and radio comics. . . . the NEW UNIVERSAL announces an important story purchase in "WASHINGTON CORRESPONDENT", by one of Hollywood's most prolific writers, William Rankin; the studio is planning an impressive name cast for this production . . . "ESCAPE FROM LOVE", a romantic film comedy based upon a novel by the Hungarian author, Eugene Hoaltai, will go into production at 20TH CENTURY-FOX studios during the coming week, with MICHAEL WHALEN and GLORIA STUART in the leading roles; Eugene Forde will direct . . . . Andrew Stone this week signed GRACE BRADLEY and ROBERT ARMSTRONG for the principal roles in his initial musical for GRAND NATIONAL; the picture, tentatively entitled "BROADWAY CHISELERS", was adapted from Stone's original story by Betty Laidlaw and Robert Lively . . . with an exceptionally strong cast rounded out by the selection of Louis Calhern for the role of Major du Paty de Clam and the assignment of Gilbert Emery to the part of Minister of War, production on



Barbara Reed, young Canadian contract player for the New Universal, currently playing in "Three Smart Girls".

WARNER BROS. "THE STORY OF EMILE ZOLA", started last Friday; PAUL MUNI, Academy Award winner, has the stellar role, with JOSEPHINE HUTCHINSON in the leading feminine role; others in the cast include Joseph Schildkraut, Ralph Morgan, Henry Davenport and Robert Barrat; William Dieterle is directing . . . cast assignments to the new "BROADWAY MELODY OF 1937", have been announced by M-G-M as follows; ROBERT TAYLOR and ELEANOR POWELL starring, with Sophie Tucker, George Murphy, Judy Garland, Charles Gorin, Buddy Ebsen, Binnie Barnes, Charles Grapewin, and Raymond Walburn . . . UNIVERSAL announces the change of title of their production, "LOVE IN THE MUD", to "CARNIVAL QUEEN"; James Mulhauser, contract writer, has been assigned to prepare the story for the screen . . . GREGORY LA CAVA, one of the foremost directors in Hollywood, has been signed by RKO RADIO to direct "STAGE DOOR", the GEORGE S. KAUFMAN - EDNA FERBER play in which KATHARINE HEPBURN, GINGER ROGERS and BURGESS MEREDITH will be starred . . . . CLAIRE TREVOR will have the lead in "ONE MILE FROM HEAVEN", soon to go before the cameras at 20TH CENTURY-FOX, with Bill Robinson, Fredi Washington and Eddie Anderson also featured. . . . more than fifty representatives of foreign nations attended a "League of Nations" night at the Radio City Music Hall last week to commemorate the premiere of the ALEXANDER KORDA production, "FIRE OVER ENGLAND"; the picture was produced by Erich Pommer and will be released in Canada by REGAL FILMS.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Greta Garbo and Robert Taylor in the Metro-Goldwyn-Mayer production, "Camille".

TIVOLI—Manager D. Krendall — Sonja Henie in "One in a Million". Also Warner Baxter and June Lang in "White Hunter". Both 20th Century-Fox pictures.

UPTOWN—Manager Jack Arthur — Irving Berlin's "On The Avenue", starring Madeleine Carroll, Dick Powell, Alice Faye and the Ritz Bros. A 20th Century-Fox production.

IMPERIAL—Manager Tom Daley — Grace Moore and Cary Grant in Columbia's "When You're in Love".

SHEA'S—Manager Jerry Shea—Edward Arnold and Francine Larrimore in "John Meade's Woman", a Paramount picture.

EGLINTON—Manager Bob Eves — Jack Buchanan and Fay Wray in "When Knights Were Bold". Second feature—"Trapped in the Alps", starring Ronald Squires. Two Regal Films releases.

HOLLYWOOD—Manager Raymond Allen — M-G-M's "Love on the Run", starring Joan Crawford, Clark Gable and Franchot Tone. Also Jeanette MacDonald in M-G-M's "Merry Widow".

The Prize Exploitation Picture of This or Any Other Season

SHE SHOULD BE ASHAMED

but any girl would do the same thing!

HE'S A GENIUS

that's no excuse

WHEN I WAS YOUNG SUCH THINGS WEREN'T DISCUSSED....

...no you whispered them

Never before a picture that will cause so much discussion...

"He loves me", she told herself, "but he can never be mine so long as she lives. To him this may be nothing more than an adventure, but I love him, and I've got to give him up...Can I? Must I?"

Alexander Korda presents

MIRIAM HOPKINS

IN

MEN ARE NOT GODS

with **GERTRUDE LAWRENCE**

Sebastian Shaw, A. E. Mathews, Rex Harrison

Written and directed by Walter Reisch

A London Film

Showmen, Here's Your Big Opportunity!
Hop to It Quick! Show Your Ingenuity!

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